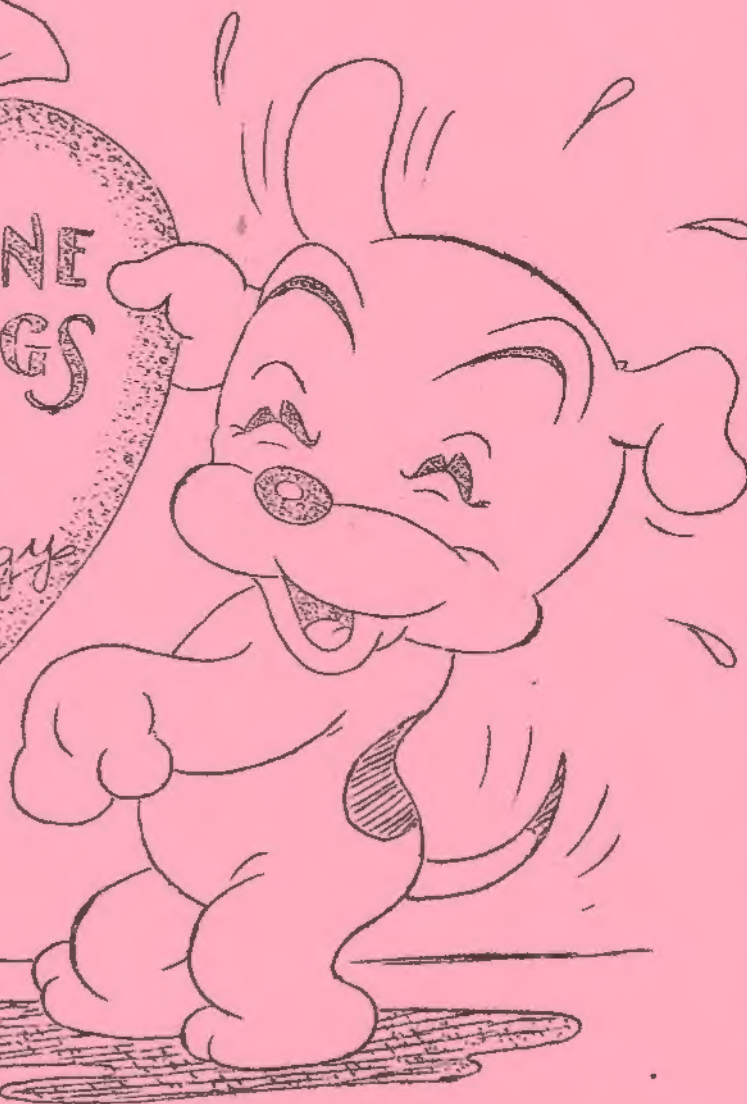
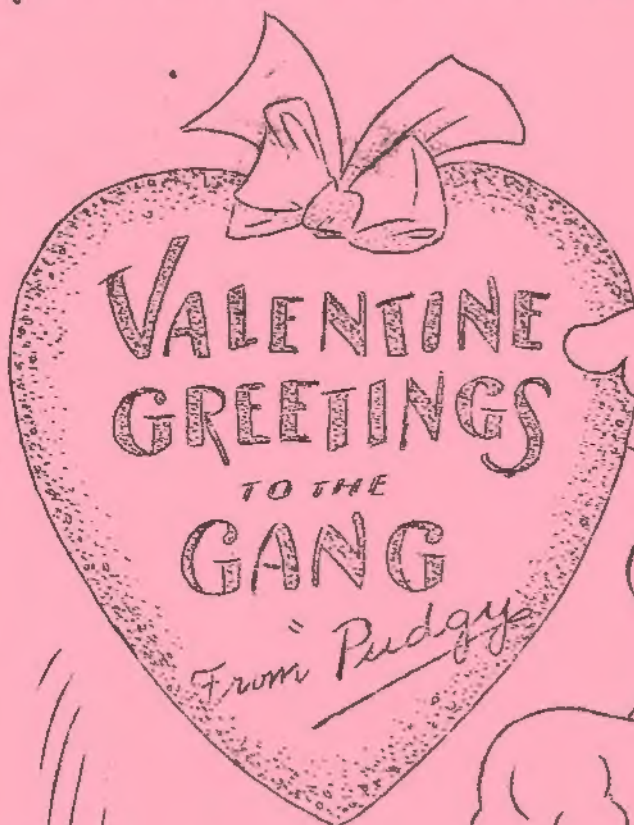


FLEISCHER'S ANIMATED NEWS

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10 CENTS.



ED NOLAN

In this issue of the Animated News you will find a very entertaining and instructive article by Bill Turner on animation as she was done in the old days.

In spite of the humorous and light vein in which Bill has handled his article, it is nevertheless quite authentic and true to the facts.

My reaction to Bill's article was to turn back mentally to the old days.

However many of us, in particular the newcomers to our business, may be interested in learning the complicated and varied knowledge necessary to operate the business of animated cartoons today.

In addition to purely psychological knowledge of animated cartoons and its appeal to great masses of people, there are the scientific and mechanical angles of the business.

A thorough knowledge of the psychology of animated cartoons is absolutely necessary for the successful operation of a business of this kind. We must be expert in such little matters as humor, presentation, composition, continuity, entertainment, action, harmony, color, contrast, sound, general effect, timing and a few other things. And you may be assured that every one of the angles must be thoroughly understood before any degree of success is possible.

It is not my intention to write a technical article, but even in the simplest manner possible to state the knowledge required for our business the article does sound somewhat technical.

Now for a word or two regarding the science and mechanics of the business.

For efficient production of the completed animated cartoons, a more or less thorough knowledge of the following subjects is essential. I say "more or less" because this business may be operated on less than thorough knowledge of the mechanics, but in that case it is proportionately operated with less efficiency. The more thorough the knowledge of the mechanics the more efficient the operation of our business.

The success of the Fleischer Studios in its mechanical operation is due to the fact that we have within our organization a number of members who are mechanics, thoroughly schooled in the following mechanical requirements of animated cartoon production: Electricity and lighting, motion picture and still photography, machinery and engineering, carpentry, construction and chemistry.

Owing to lack of space in this issue I regret that I must cut this article short, but it may help impress you with the complications of our business today as compared with the old days mentioned by Bill Turner, when a drawing board, sheets of paper and a pencil were practically all that were necessary to be a cartoon producer.

I am very much interested in learning how many of our members would like a more thorough discussion of the various angles in our business, and if sufficient requests are made to the editor of the Animated News regarding any of the angles, I will be very glad to go further into detail.

Max Fleischer

"THE GOOD OLD BAD DAYS"

By Bill Turner

Before becoming troubled with astigmatism at the Studios Christmas dinner party I looked over the surprisingly large crowd of one hundred and sixty people---later I counted three hundred and twenty ---and the main thought that struck me was the great strides the business has taken in a comparatively short space of time. As an example: there was a dinner party held twelve years ago, attended by members from every studio in the business and the crowd numbered less than one hundred. Less than two-thirds the number of people working in one studio today. After making a few more comparisons I felt, and still feel, that a few facts on conditions as they were in the old days might prove both interesting and surprising to the addicts of recent years. So here 'tis and let anyone who remembers more than I do go ahead and expose their age.

All that was needed to go into business in those days was a Parker pen and pencil set. There were no separate departments, everyone working in one room about as large as a good sized doll house. Such departments as Music, Story, Timing and Background were unheard of. (Who hears of them now, even?)

Secretaries, clerks and switchboard operators were something you read about, and the total number of girls in the business could be counted on a three-fingered guy's bum hand.

It used to be a very difficult business to crash. Everyone knew each other, either personally or by reputation, and when one studio closed it was easy to connect with another. Studios would close quite frequently, sometimes throwing out of work an entire staff of seven or eight people.

Animators were as scarce as hair on a bald-headed guy and it took about ten years of apprenticeship before you could hope to be one. Today Fleischers develop animators in about five years in spite of the fact that an animator must know much more today than in former years.

Of all the old time studios producing such pictures as; "Happy Hooligan", "Katzenjamer Kids", "Little Nemo", "Ko Ko the Clown" (Fleischer's) "Bobby Bumps", "Mutt and Jeff", "Felix the Cat", "Colonel Heezaliar" and "The Laughing Cat", Fleischer's Studio is the only one going strong today.

The place where I first saw light under a drawing board -- FELIX THE CAT STUDIO -- had a staff of four people. Two animators, and two assistants who did the work. By that I mean the assistants inked, traced, colored and photographed and in their spare time washed cells and swept the floor. Later we expanded and hired another fellow.

The animators animated straight ahead, leaving no inbetweens. (How've you been, Edith?) We had no cutting room, splicing the film by hand. Matching the sprocket holes was like threading a needle. It was useless to claim sickness in those days, because we had no projection room. The pictures were run on a portable projector against the wall. In place of a dark room, the camera magazines were loaded in a black bag or overcoat.

Despite these primeval methods we still turned out a picture in less than three weeks, photographing it in two days. And here's how.---Everything was done in black and white, no tones being used. In place of the 'all cel system' the 'cut and tear system' invented by Max and Dave (all paper) or the 'combination system' (paper and cels) were used. -- In the cut and tear system when a figure was held, a hole was cut in the paper of the drawings overlaying it.-- In the combination system when a figure was held it was traced onto a cel and the other action, on paper drawings, was photographed underneath it.---When a character talked, he didn't. He was held still with a title pasted over his head. Most of the actions were 'repeats'. A six drawing repeat sometimes being good for ten feet. -- Pat Sullivan, my old boss, once gave me a twelve drawing repeat of cats going into a theatre and said: "Photograph this until I tell you to stop." He then went out to lunch. It was all used.--No exposure sheets were

required.--There was usually a celebration on the completion of each picture and then the assistants would sit around waiting for the animators to get work ahead on the next one.--The pictures didn't have to be too good or too funny, which they weren't.---But to prove that the boys loved their work in those days, I knew an animator who actually married a girl named Anna Mason. Honest.

Ed. Note: This is the first of a series of articles revealing the "inside" of animated cartoons. Look for them in subsequent issues.)

FLEISCHER ANIMATED NEWS FUND

<u>Balance</u>	in January issue	\$7.90
<u>Receipts</u>	159 copies sold January issue	<u>15.90</u>
	Balance in Fund	<u>\$23.80</u>

♥ DOPE ON LOVE ♥

LOTTA BAREFAX

Have you a perplexing love affair on which you need the counsel of a friend? Submit your question to the Editor before the 20th of the month. Your answer will appear in the following issue of the Animated News.

"Dear Miss Barefax: My boy friend works all night, and I work all day. How can we get together?

Forma Nemo."

Maybe you can get him a job doing his broadcasting over the "P. A."

"Dear Miss Barefax: I love an opaquer. What shall I do?

Frilliar Liedman."

Are you lucky? Who's the girl?

"Dear Miss Barefax: One of my gal friends likes to drink. Has she got BEERsonality?

Ronba Kan-I-Tell."

Scotch a question! It isn't drink that makes the gal's personality, it's the pun she has with you.

"Dear Miss Barefax: I am undecided whether to continue my romances after marriage or be true to the gas man?

Mary Sunshine".

Well - can you do without gas?

"Dear Miss Barefax: I love a parade ----- so what!

Kermin Hone."

Three cheers for the blue eagle.

"Dear Miss Barefax: My husband is a chewing gum salesman, who has become very stale. Do you think it wise to chews another?

Mrs. Jack Mercer".

No, by all means stick to the one you're stuck with, and everything will turn out in your flavor.

"Dear Miss Barefax: I'm in a quandary. For 11 1/2 years I have been keeping steady company with a young lady, but I'm still in the dark as to her feelings for me. So - last night I asked her for a kiss. She didn't say "yes" or "no", but ups and turns out the light, which left me more in the dark than I was before. What should I do?

Perplexedly, Parental Lieutenant".

Bring a deck of cards with you next time, and the evening wouldn't be a total loss.

"Dear Miss Barefax: What shall I do. Three men love me?

Tex's Blonde."

Stay as sweet as you are. Don't let an animator, broker or lawyer change you.

"Dear Miss Barefax: What can I do to my eyelashes to prevent the girls from raving about them?

Winchell Nosenberg".

When the boys start raving, you'll have something to worry about.

IN MEMORIAM

DAN GLASS
WHO PASSED ON

JANUARY 17TH 1935
MAY HE REST IN
PEACE

TENTYPES

by TED VOSK



IZZY SPARBBER first saw the light of day on March 7th, 1906 in the ghetto of New York City. He never peddled newspapers, consequently beginning his life with a terrific handicap. Al Smith was one of his neighbors.

As a boy, he often ate nine rolls for breakfast, which probably accounts for his corpulence.

He didn't like school, although he was a champion soccer player and had Lou Gherig as a school-mate. He left school at the age of 16.

Has brown eyes, and weighs 188 pounds. He once boasted of 215. He stands 5' 7 1/2". It's all brain.

One Saturday he attended a matinee show at a neighborhood movie. An "Out Of The Inkwell" cartoon was included on the program. On returning home, he found a letter from an employment agency, telling him of a job at the Out of The Inkwell Studios. P. S. He got the job, and has been with Fleischer's ever since. That was thirteen years ago.

Has five sisters. Two of them are married. He lives with the other three and his parents.

His hobbies are bowling, at which he thinks he's pretty good, moving pictures, and the ladies. He doesn't like fishing or hunting, yet wears glasses to spot the "dears".

He was disappointed in love once, and has been playing the field ever since. He'll get his woman yet, he sez.

Has been smoking on the average of two packs of cigarettes daily for a period of time and is still trying to blow smoke rings.

In the way of foods, give him potatoes and bread and butter. They're simple foods, but very nourishing, and that's all he needs to live. The only drink he likes is coffee, half and half.

He can lick his weight in wildcats, and not dead ones either. He dresses neatly and keeps his clothes that way.

He goes to sleep late at night and likes to sleep late into the day. He sleeps in pajamas, tops and bottoms. He sleeps alone and spends the night snoring, with his trousers beneath his pillow to keep that sharp crease in them. Arising on a Sunday morning (or afternoon) he likes to read the comics.

His ambition when a kid, was to be a two gun man like William S. Hart. Now, his ambition is to be a motion picture director and direct great stars, i. e. Helen Hayes, the Barrymores, etc.

When asked to speak to a group of people, he's at first slightly nervous, but soon regains his self-control. He has a keen sense of humor and is an easy person to get along with.

TENTYPES

by TED VOSH



MARILYNN WERNER was born in New York City.

When she was a child, she owned a real pony and a shepherd collie. She preferred horses and dogs to dolls, and was always in the company of boys.

She wanted to be an actress, and went as far in that ambition, as dancing on the stage for several years, at one time appearing in an act with Dorothy Stone. She also modeled fur coats for a while.

Graduated Julia Richman High and Hunter Model School.

She loves to have a good time, going out in the evening and returning home in the wee hours of the morning. She'd rather live a short life and a merry one, she says, than a long and dull one.

Likes dancing, ice-skating, and deep sea-fishing. She once caught a thirty pound tuna.

Has a married sister who graduated from New York University with highest honors, to take up teaching as a profession. Her father was a doctor, and died when she was a little girl.

Lives with her mother at West 89th Street in the winter, and at Long Beach in the summer. Spends a great deal of time on the beach, but rarely goes into the water. Always wears a white bathing suit.

She has big blue eyes, weighs 127 pounds, and stands 5' 6" in her bare feet. Her hair is light blonde, topping a dimpled smile. She hates to have people refer to her as a platinum blonde. She makes up from her head to her toes. Her toe-nails are polished a dark red to match her finger-nails.

She hates to eat, doing so only because she has to, and consequently has no favorite dishes. In the way of drinks she prefers either straight rye or hot milk. Finds it difficult to keep from losing weight, and drinks malteds to keep it on an even keel.

Has a popular song for every boy friend. Her song for Tex Hastings is "June in January". His song for her is "Stay As Sweet As You Are".

Her favorite colors are white and blue. Favorite expression "Honor Bright".

She sleeps in pajamas. Likes to sleep late when she has the opportunity.

Has few bad habits. One of them is Tex Hastings.

Her friends call her "Bonnie".

Has been with Fleischer Studios a little over two years, getting the job through an employment agency. She hasn't missed a day in those two years.

FLEISCHER FLASHES

"The Thinking Dept."

If someone offers you a job
To make other people laugh,
Don't think that you can just sit down
And spill a lot of gaff!
You'll find you've got to sit and think -
And think, and think, and think!
And if while you are thinking
Some guy spots you sitting,
And he thinks that you are sleeping -
Then you can't be blamed for thinking
That you'd like to do some kicking
On that guy where he was sitting!

Nelly Sanborn.

"Song of Creation"

Never moon more entrancing than this,
Nor sea-shore aglisten with sand,
Neither tree nor mountain,
Or bubbling fountain
Was ever so wonderously grand.

Never rainbow with spectrum color,
Or glamorous Mosque of the Turk,
Neither house nor hill
More beautiful still,
Than the set-backs of Jonathan Burke.

What masterly pieces of work,
Where beauties entrancingly lurk,
With glue, nail and hammer
Creating a clamour.
Sing Ho! for the set-backs of Burke,
La-La,
Sing Ho! for the set-backs of Burke.
Saul Kessler.

"Why Inbetweeners Become Grey"

"Take up a collection"
"Here comes the fireman"
"Don't stay out so long"
"How is it that you did
60 drawings yesterday, and
only 25 of the same thing
today?"
"Hey, close that window"
"Look through the scene,
watch hook-ups, flip the
drawings, don't leave out
detail, follow the anima-
tor's action, but use your
own judgment.

Kessler

Jake.

Jack Mercer.

"Portrait of A Swell Guy"

He doesn't look like Gable,
I like him!
He's sensible and able,
I like him!
When trouble comes in pairs
He shows you that he cares
And helps you without "airs".
I like him!

He's not a fashion plate,
I like him!
He's quiet and sedate,
I like him!
No chap is half so nice,
So helpful, sans advice,
So human as Jeff Price.
I like him!

Saul Kessler.

REMEMBER THE DEAD-LINE!



UNCLE BILL-
PLEASE TELL US
A STORY!



~BILL TURNER GOES VISITING~

D.TENDLAR



JOE STULTZ:—"SO HELP ME, DAVE, I WASN'T FIGHTING WITH JOHNSON-I WAS JUST ILLUSTRATING A POPEYE GAG!"



BETTY BOOP

There never was a maid so cute,
As wistful, round-eyed Betty Boop.
She has this and that and those,
Straight from her head down to her toes.

Watch her shake those naughty hips,
And watch those lovely, pouting lips,
Watch her great alluring eyes
When raised in innocent surprise.

The magic lilt of Betty's voice
Makes her everybody's choice.
So come sweet Betty, strut your stuff,
You never give the folks enough.

Abner Kneitel.

Child Seeger

Wild 'n eager

So be the gagster of the hour:
Cracks 'em good, cracks 'em bad,
But mostly cracks 'em sour.

Marion Halse.

Poetry a la Barbour.

A fool and his money are soon parted they say,
And when the sun shines, 'tis the time to make hay.
But look what fun a fool has with his dough,
Throwing it here and where he may go.
He works like a horse all week, can you beat it?
He shouldn't make hay, he should eat it.

Bob Barbour.

Schill guy.

When Popeye eats his spinach from the can,
And socks the villain Bluto on the nose,
I doubt if he's a proper gentleman,
And yet I'd emulate him I suppose.

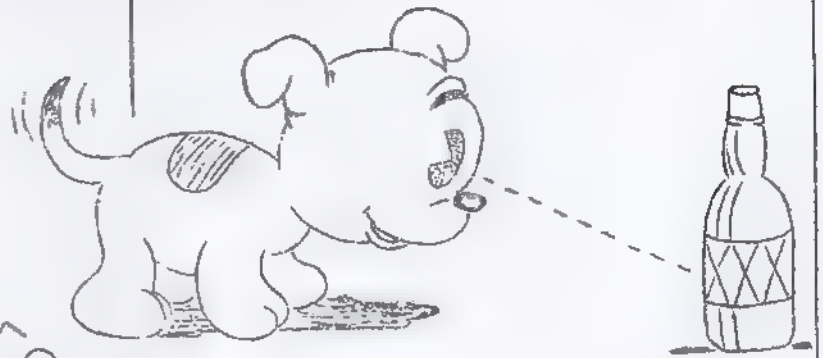
When Popeye swells his muscles up this size,
And puffs his chest out, I'd berate him.
For spinach is still spinach to my eyes;
I'd rather eat my steak, than imitate him.

Saul Kessler.

PUDGY

•• IN THE ••

FIVE SENSES



SEEING



HEARING



SMELLING



TASTING



FEELING

BILL TURNER

By Jack Mercer

as I egerly waited for the big plane to get started, I noticed that the Pillet, who was half asleep, was having trouble with the motor. I asked him if we would soon be ready to start. He was a Scotchman with Schwartz all over his face. He said, "Ut Tex a Lod of time to fix this uld rusty engine."

That sounded very encouraging. "Well", I said, "let's get Cohen, I've got to be in Florida by Tom Moore."

Sidney the plane Rose into the air with a loud report from the engine. Sophie started the David a bang.

It was A-bbott ten o'clock in the morning, and I was tired of looking Otto the window. I Van Der-ed-veer I put the Animated News. I had nothing to read, Sirota letter.

At at once it became very Windy, and the big ship shook from stem to Sturm. The pilot yawned, and yelled back to me, "Uts gotten Vera Cole-man, looks like we're caught in a Sturm".

"That's just Fine", I said, "anyway I hope that this crate Getz Aaron time." I thought I'd offer the pilot a Seeger just to be sociable, and found that he was asleep.

"Wake up, you Lager head, this storm will Rocker to pieces".

"Wot's the matter wi' ya, are ye a Friedman?"

"No, Miele careful and I don't relish the thought of holding a Lillian my hand. If it's all the Sam to you, I'd just as soon Turner 'round and go back. Besides, you've Shlepp most of the way, and now we're lost."

"Ut'll only tak' a minute ta get me Bearens". (Veldon my lad, Veldon)

"Say, did you see that lightning? The storm has broken with all its Feury".

The lights went out, and it was so Doc I couldn't Seymour than an inch in front of me. We Werner awful spot.

The pilot found a Crandall and lit it with a spark of genius.

"How much longer Willis keep up? Can't you go any Pfister? Take a chance on landing this Bird."

"None o' your Lippman, I am the pilot and there's Nolan in sight. To be Frank wi' ye, we're lost over the ocean, Earl is leakin' in the motor and U'll hav' to Deneroff. I'm gonna jump Hoffman, wi' ma chute, Halse if I can find a spot t'land. Gud bye and gud luck.

I couldn't help ad-Myron a man with nerve enough to jump off into space. The ship was falling Rabbitt-ly now. Kneitel you I was getting darned Izzy, and what I wouldn't have given for a big bottle of Gordon Sheehan. I felt very Fain. I guessed it was Saul over. I went Don, Don, Don. Hicks was Lockey for me that a steamer came in the Kick of time, or I would still be floating around in the ocean.

The next time I go any Place, Altura the country by train.

A big mystery to me is the fact that having only arrived home yes-Teddy, this story was printed in the Animated News the day before.

Vosk you dere, Charlie?

"Nature to the Jaw
is seldom MILD"



Screech for
a Junky

--for always
Junkies cease!

"it's dusted"

--the breath--

Willard Szentec

NOTE!! WILLARD AND OTHERS

N - is for "Nuts", gee I can't find the time,
U - is to tell you about my new rhyme.
T - is for "Terrible" which it will be
S - is for "Sorry" for both you and me.

I could use letters from A unto Z,
But look at the razzin' my public gives me.
Guess you're all sorry you can't write such rhyme:
Boys, wanna learn? C'mup'n see m'sometime.

Edith.

Ed. Note (what, again?)

DOWN THE STUDIO LANE

-by-
TED-VOSK

What head of what Inbetweening Dept. calls what Editor of what Animated News a dope? (Guess) ... Orestes Calpini was seen peddling pencils. Tsk, tsk... Seymour Kneitel quips: - "If there is no romance in your life, the Animated News will make one for you. (Right, and it only costs a dime. Think of it!) ... Who's been supplying those anonymous and annoying notes to Doris Feury? She sez, she appreciates a GOOD sense of humor... What was it, that accounted for the sudden popularity of Bill Turner with the femmes last Friday? ... Tony DiPaola is in quest for an answer to: How did the editor escape from Singer's troupe of midgets? ... After making it a daily habit to leave a piece of candy wrapped in paper on the desk of Marjorie Altura, Frank Engli was seized by a sudden flash of inspiration, and wrapped an eraser into a piece of paper and left it on Margie's desk. Margie, her thoughts flitting over high mountains and in deep, spring-filled valleys, mechanically opened the paper and proceeded to eat the 'candy'. She avoided a catastrophe by realizing her condition in time. (Is there anything YOU have that you don't want?) ... Ask Fermin Rocker to show you the drawings in his private collection. Some stuff, I'll say! Who was it, that sat in back of Sydel Solomon and Nick Tafuri at a matinee movie two Saturdays previous? ... Easy Tom Moore, she's engaged. ... Ask Lois Haliday or Beatrice Cypert about Fermin Rocker's party ... What happened to Marion Halse and Jim McCabe?...After having a broken tooth drilled into place, and a half hour later undergoing a painful operation on his neck, Max meandered from the operating table to the bowling alleys on January 29th, and surprised the bowling team, and incidentally himself too, by rolling up a record score of 245. The average score for the boys is 155. Ain't that energy? WOW!...LOOK OUT! Here comes Edith with a "bang-bang"... Janet Fay thinks Hal Seeger's eyelashes are swell, but what's this going on between Janet and Larry Lippman?... Apologies to Helen Senzen for the horse episode. 'Twas Ellen Jensen's name that should have graced the item... Does Eric Schenk really want to be a cow with wings? ... Eddie Entrup is on the lookout for books on the Care and Handling of Children. We predict a sudden stop in his 'eruptions' ... Doris Feury and Lawrence Lippman are 'gritting teeth'... They say that Joe Stultz is sooooo small, that he has to tread water when taking a bath in a tub... Saul Kessler will celebrate the 12th anniversary of his wedding on the 12th of March... Which two members of the Inking Dept. are "war-ing"? ...Tom Moore boasts of about 65 different medals as rewards for his various endeavors.

Mr. A. J. Wall of the New York Historical Society wrote a letter to the studio requesting copies of the Animated News for their files. His request has been honored. J. J. Gould, our wandering inbetweenner, is having a copy of each issue mailed to him to different parts of the world. (Are we going places?!?!)... Why does Jake Ozarkowitz, the Wisconsin Farmer, insist upon being called "Walter", and which of the studio redheads has been sending him a Valentine card for the last three years? ...Dave Tendler sez, he had a headache, so he put his head through the window and the pain was gone...Edith Vernick writes a letter, addressing it to Everybody. She sez:- "Awright, I know it was terrible, but after all, what kind of editor lets that awful poetry go through. I love all of youse, not only the bosses. N- is for Nuts, X- is for nuts, everything - nuts!" Edith... (Hm, s. ya can't take it yaself, eh?)...Dominic Campanella has tried to reform the morals of the Background Dept., but they got the better of him instead... Lawrence Lippman writes letters to Ginger Rogers of the bright lights. She's answered a few of them... Bill Turner wants to thank all of the people who handed in gag material, and wants to tell you not to be discouraged if you don't hear from him soon. He's giving all of the material due consideration...A cheery welcome, as readers of the Animated News, to the wives of

all of our married men...Lod Rossner's wife objects to his spending so much time while washing in the yawning. And we always thought the trains were to blame.... Tony DiPaola IS a sissy!...Joe Fleischer writes: "I, Joe Fleischer, the oldest employee, hereby tender a notice for an old age pension to be put into effect immediately". (Oke Joe, we'll see what we can do for you)...Anderson Craig still thinks that the gals of the office staff are aloof...Paul Fennell, before he left, sent love and kisses to all...Y'wanna get Bert Platt's goat? Call her 'Toots'...Bill Seeschaaf thinks girls are an expensive proposition. (no kidding)...Liz & Lillian have just returned from a vacation at Lakewood, N. J. (these millionaires)...Lawrence Lippman is sending a formal challenge to anyone in the studio who'd care to engage in a game of pool or billiards. He thinks he's that good...Ask Milton Fine for reduced rates in re: ice-skating at the Ice Club every Thursday...Kitty Pfister, by way of report, sez that the Convenience Club is doing fine, and wants more members...Joe Oriolo spends his spare time trying to blow smoke rings...Norma Fain is knitting a scarf for her gweat big stwong un...Marilyn is making her scarf 'wild and woolly'...Al Windley has no time for anything but his motor boat...Sam Stinson turned out to be a flop on Broadway---right into a puddle of water...Frank Paiker and the "machines" have pffft. Ask him why...Bert Platt's 'chuckle' will invade the planning dept. on the tenth floor soon...Doris Feury, the oft-mentioned femme in this colyum, will middle-aisle it soon. She has everything planned except the date...Welcome to the Fleischer clan, to blonde Florence Kraemer and Milton Nadel. She likes opaquing, and hopes to be with us for a long time. Milton Nadel has been with us ohly three weeks, and already wants to know the easiest way to become an animator...What opaquer is known as the nosiest person in the studio?...Beatrice Cypert is strong for moonlight and soft music...Marcella Chadkin is the silent love of a number of opaquers...The boss of the opaquers is looking for a window massager...Mina Williams tries to produce giggles with: "Whoops Minnie, watch your bustle"...Bob Barbour and Seymour Levenson are sending a hand-ball challenge.

DID YOU KNOW -

That Anton (Old Man River) Loeb, according to press clippings was the youngest operatic baritone in the country, debut-ing at 18, and that he created the role of "Sultan" in "Sweet Adeline", and took an active part in "Music In The Air"? He's scheduled to air his vocals via WOR soon...That Mina Williams won two scholarships while studying singing in Europe? That Don Figlozzi and the band he had at one time, were the first to broadcast over station WELK - Philadelphia, also broadcasting regularly over station WMCA, and rating 45th in a popularity contest conducted by the Daily Mirror, topping the A & P Gypsies?...That Marcella Chadkin taught Art in High School?...Ditto for Doris Feury?...That Roberta Whitehead, who is an expert marionetter, owns a cat that does professional modelling?...That Mildred Figlozzi graduated high school on a Friday and started her opaquing career on the following day?...That it costs the stoooyo many thousands of dollars to keep the colorers in opaques every year?...That Al Windley is one of the Ace practical jokers under the Fleischer banner?...That Frank Paiker once tried out for pro. baseball?...That Sidney Pillett raced motor-cycles in England, automobiles on Daytona Beach at 101 m.p. h. (official) and won a Charleston contest in Mobile, Alabama?...That Edith Vernick worked in a 5 & 10 at the age of 12?...That Lillian Friedman has a dog named Popeye?...That Byron Rabbitt lived in Japan for 9 years?...That Nelly Sanborn was a Shakespearian actress?...That Mary Jones did a tap routine on the stage?...That Willard Bowsky, while still inbetweening, had to do a scene over 4 times before the animator was satisfied with it?...That Frank Endres received a real estate office as a gift from a politician, but returned it after tasting business for one week?...That Gordon Sheehan worked his way thru art school by managing a restaurant?...That Orestes Calpini caddied for golfers for 4 years and now has someone caddying for him?...That Hal Seeger wears shoes size 11?...That John Pierotti was sports cartoonist for the Washington Post?...That Jimmy Clabby served sodas to Jim Farley in his home-town? (Haverstraw, N.Y.)?...That Milton Fine won the Juvenile skating championship at Lake Placid in 1927?...That Jack Mercer once wrote six different vaudeville acts that were actually used?...And that your columnist agrees with John Held, Jr., in saying that a successful cartoonist must at some time or other be kicked in the head by a horse, and did the next best thing by falling on his head? (NO WONDER!)

Did you know that there is a Studio Lane in Bronxville? The Miriam Schleppts light their first candle on their anniversary cake the twenty-second of this month. Ditto for the Don Figlozzis on the 25th. Ethel Munson has been viewing Long Island from atop a horse. Welcome to the Studio, Al. Feldman... He'll carry a mail bag now instead of a candy basket. Joe Oriolo is consulting travel pamphlets. He's looking for a honeymoon spot.

Send birthday greetings to Myron Waldman on the 23rd. Nellie Sanborn will accept greetings on the 24th. Miriam Schlepp will be a year older on the 30th. Belated greetings to Marion White who had a birthday on the 5th. To Zully Szenics who celebrated on the 9th. To Lillian Friedman who accepted orchids on the 12th. And to Edith Vernick whose birthday was the 15th.

ANIMATED NEWS FUND REPORT

Balance in March Issue	\$655.75
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Receipts

Fleischer Studios for March	\$15.	
Sale of Paper	19.20	
*Repaid on Loans	65.	99.20
		\$754.95

Disbursements

None

Balance	\$754.95
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*Balance due on Loans \$192.

To date the Relief Fund has assisted 24 cases in our organization in the sum of \$1370.